

Literary & Musical Magazine.

[New Series.]

Dedicated to the Musical Ladies and Gentlemen of America.

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NEW MUSIC.

We have been politely favored with several communications of ORIGINAL MUSIC, by A. P. Heinrich, Esq. of Kentucky, which, on account of their sterling merit, shall be early presented to the public. Mr. Heinrich has issued Proposals for publishing a number of his Musical Compositions, amounting to near 400 pages, which, from the specimens before us, must be well worthy extensive patronage.

SCIENCE OF MUSIC.

From Sacred Writ we learn, that Tubal, the sixth descendant from Adam, was the inventor of wind instruments; and that in Judea, in the reign of David, singers, harpers, and other musical performers, were employed in the service of the temple. The Jewish harp, we are told, was mounted with a considerable number of strings; and David, it appears, was the best lyrist of his time: but to what stage of improvement music, as a science, had then arrived, we have no satisfactory information.

All we know at present is, that music afterwards had a new epoch in Greece, and that its cultivation in that country was, during some centuries, chiefly confined to vocal performance.

The earliest Grecian poets sung their own compositions, assisted by a lyre, at first furnished with three, and afterwards with four strings. But as the compass of that instrument in so imperfect a state was found too limited to accompany the notes of the human voice, three other strings were added; and the seven, the tones of which rose gradually, though not regularly, from the lowest to the highest, were severally named according to their situations in the scale: as *Hypate*, the principal or gravest string; *Parahypate*, the next above the gravest string; *Lycanos*, the third string; *Mese*, the middle string; *paramese*, the next to the middle string; *paranete*, the next to the *nete*, or most acute of the seven strings: and these seven sounds were divided into two lesser systems, consisting of tetrachords, or fourths.

This scale, or system, of seven sounds, being also found to be imperfect, was, in the time of Pythagoras, further improved by the addition of a string below, under the denomination of *proflambanomenos*, and which, forming an eighth to the *nete*, or upper string, completed the *diapason*, or octave.

Not long after this a new system was adopted consisting of sixteen sounds, which formed the Greek *dis-diapason*, or *double octave*; and it was by the various intervals to which these sixteen strings were turned, that the Greek genera were formed.

This system, like the former, was divided into tetrachords, the two extreme strings of each of which being fixed, or immovable, were called the *soni stantes*; but the intermediate strings, or *soni mobiles*, were moveable, and tuned as the *genus* required.

In this state music continued in Greece till long after that country was subdued by the Romans; and, it received little improvement till the fourth century when the emperor Constantine the Great embraced the christian religion and introduced vocal devotion into the service of the church. St. Ambrose, not long after this, applied the Greek music to the psalms and hymns of his church at Milan, whence it afterwards found its way into the other churches of Italy.

In the eleventh century, Guido Aretino, a Benedictine monk, introduced a reformation of the great Greek system. He indeed appears to have been the first who discovered its incompatibility with harmony, or who had any true idea of the combination of sounds. He added a note below the *proflambanomenos*, or lowest note, which he called *Gamma*, and so arranged the scale as to better serve the great purposes of harmony as well as melody, by dividing it into hexachords, to the notes of which he applied six monosyllables, *ut, re, mi, sa, sol, la*, taken from a Latin hymn, written in honour of John the Baptist.

Guido also improved the ancient manner of writing music. The method had been to place all the notes upon one line, and to distinguish them from each other by the letters of the alphabet; but he substituted certain *points*, or *dots*, which he disposed upon and between four lines, and afterwards five; and from these *points*, we derive the term *counterpoint*.

The Minstrel Boy.

SUNG BY MR. KENE.

Andante Vivace.

A musical score for 'The Minstrel Boy' featuring two staves. The top staff uses a treble clef and a common time signature, starting with a key signature of one flat. The bottom staff uses a bass clef and a common time signature, also with one flat. The music consists of six measures of notes and rests, followed by a repeat sign and another six measures. The vocal line begins with 'The Min-strel Boy to the war has gone! In the ranks of death you'll find him! His'.

The Min-strel Boy to the war has gone! In the ranks of death you'll find him! His

Continuation of the musical score for 'The Minstrel Boy'. The top staff shows a continuation of the melody, while the bottom staff provides harmonic support. The vocal line continues with 'fa-ther's sword he has gird-ed on, And his wild harp slung be - hind him.'

fa-ther's sword he has gird-ed on, And his wild harp slung be - hind him.

Continuation of the musical score for 'The Minstrel Boy'. The top staff shows a continuation of the melody, while the bottom staff provides harmonic support. The vocal line continues with 'Espres.' (Expressive).

"Land of Song," said the warrior bard, "Tho all the world be - trays thee, One

Continuation of the musical score for 'The Minstrel Boy'. The top staff shows a continuation of the melody, while the bottom staff provides harmonic support. The vocal line concludes with 'One'.

The musical score consists of four staves of music in common time and G major. The top two staves are for voices, and the bottom two are for piano accompaniment. The lyrics are integrated into the vocal parts. The piano part features bass and treble clef staves with various chords and rests.

sword at least thy rights shall guard, One faith - ful harp shall praise thee.

II.

The minstrel fell! but the foeman's chain
Could not bring his proud soul under;
The harp he loved ne'er spoke again,
For he tore its chords asunder,

And said, "No chains shall sully thee,
Thou soul of love and bravery!
Thy songs were made for the pure and free,
They shall ne'er sound in slavery."

THE MINSTREL BOY, for the FLUTE, CLARINET, or VIOLIN.

The musical score consists of two staves of music in common time and G major. The top staff is for the Flute, Clarinet, or Violin, and the bottom staff is for the Piano. The piece is a lively, rhythmic composition with sixteenth-note patterns.

VARIETY.

[*For the Literary & Musical Magazine.*]

The competition among the Bakers of Philadelphia, rivals even that of the quack doctors. "Superior bread, cheap bread," &c, appear in conspicuous characters on every corner. But, although they are so very generous in accommodating the public, they do not equal the liberality of certain stage proprietors in a neighboring state. One advertized that he would carry passengers for nothing. Another, not to be outdone, proposed, that he would not only convey them gratis, but also bear their expences on the road. If our-bakers would imitate these praiseworthy examples, by furnishing a loaf, to which might be

added a dish of *cheap* rye coffee, a great influx of custom might be obtained.

It is immaterial to the consumer, whether the baker pays cash or "take notice" for the flour.

A countryman reading the Bible to his wife, where it is stated that Solomon had three hundred wives and seven hundred concubines, the good woman, in a tone of surprise, said she was sure he did not read it right, and insisted upon looking at the passage herself; when having conn'd it over two or three times and being satisfied that it was so, she looked up in his face, and chucking him gently under the chin, exclaimed, 'Eh! what a simple Solomon wouldest thou make!'

Instructions for the German Flute.

(Continued from last No.)

Beating Time. In all kinds of time, the foot (or hand) goes down at the commencement of each bar. In Common time, it rises at the middle of the bar, and in Triple time at the last third of the bar.



Technical time terms. The rapidity or moderation of the movement of all marks of time, notwithstanding their general explanations, are also regulated by technical or directive terms; those mostly in use are as follow:

Adagio, a slow movement. *Ad Libitum*, at pleasure. *Afetuoso*, very tenderly. *Allegretto*, pretty quick. *Allegro*, brisk. *Andante*, rather slow and distinct. *Andantino*, quicker than Andante. *Brio*, with spirit. *Bis*, play the bars twice. *Da Capo*, or *D. C.* begin again. *Dolce*, soft and sweet. *Gratioso*, gracefully. *Largo*, slow. *Larghetto*, quicker than Largo. *Presto*, very quick. *Siciliana*, tender and soothing. *Vivace*, with spirit, &c.

Keys. By a key is meant the fundamental note of the scale, to which all the other notes bear relation, as the 3d, 5th, 6th, &c. The Key may be transposed, or moved higher or lower, to accommodate the scale of the instrument (or voice), by means of flats or sharps placed at the beginning of the stave. There are two modes, the Major and Minor; the difference consists in their thirds, the major third containing two tones, and the minor but one tone and one semitone. In the Major mode, the Key is always the first note above the last sharp, or the third note below the last flat; and in the Minor mode, the Key is the first note below the last sharp, or second note above the last flat; at the beginning of the stave. In the Bass it is always the last note. N. B. In the Minor ascending scale, the 6th and 7th are always sharp.

Major Mode.

Key of G	
Key of D	
Key of A	
Key of E	
Key of C	
Key of F	
Key of Bb	
Key of Eb	
Key of Ab	

Minor Mode.

Key of E	
Key of B	
Key of F#	
Key of C#	
Key of A	
Key of D	
Key of G	
Key of C	
Key of F	